assisting to displace the former ungainly monuments of departed heroes, frequently forbidding and generally unapproachable, in favour of the breathing, plastic miniatures which hold the field to-day.

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In other countries, too, Jews have made their contribution. Thus Denmark, with its diminutive community, produced in the past generation Georg Brandes, Professor of Aesthetics at the University of Copenhagen, and one of the outstanding literary critics of his age, who did more perhaps than any other man to enhance the reputation of -Danish intellectual life abroad. Of his brothers, Eduard Brandes was one of the most successful Danish playwrights of the last decades of the nineteenth century, while Ernst was a prominent economist. Slightly before their day was Meir Aaron Goldschmidt, who, prevented from qualifying as a physician owing to the prevailing anti-Jewish prejudice, became a stormy petrel in journalism and a successful novelist. To him and Georg Brandes is due the opening of Danish intellectual life to modern ideas. Both retained their interest in Judaism—the latter to a marked extent. Henrik Hertz, on the other hand, one of the most prolific and widely translated Danish poets of the nineteenth century (no less than ten German versions of his *King Benffs Daughter* exist), was baptised in middle life. Henri Nathansen is another modern Danish-Jewish

playwright
of international reputation.

Sweden provides us with the names of Ludwig Oscar Josephson, dramatist, critic and theatrical producer, pioneer of the New Drama and one of the staunchest supporters of Ibsen and Strindberg; of Sophie Elkan> well-known as an historical novelist; and of the poet